

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 62.—No. 15.

SATURDAY, APRIL 12, 1884.

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AUGUSTUS HARRIS has the honour to announce that he has arranged with Mr CARL ROSA for a SEASON OF OPERA by the above Company, commencing on EASTER MONDAY, April 14th, and extending over four Weeks. There will be twenty-four Evening Performances and Four Saturday Matinées.

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TUESDAY.—CARMEN. Mdme Marie Rose, Mdlle Bertha Baldi, Mr Leslie Crotty, Mr Leumann, Mr G. H. Snazelle, Mr Henry Pope, Mr Campbell, Mr Stewart, Miss Bensberg, Miss D. Le Brun, and Mr Barton McGuckin. Conductor—Mr ALBERTO RANDEGGER.

WEDNESDAY.—MARITANA. Mr Joseph Maas, Mdme Georgina Burns. THURSDAY, COLOMBA—Mdme Marie Rose, Mr Barton McGuckin. FRIDAY, MIGNON—Mr Barton McGuckin, Mdme Georgina Burns. SATURDAY, LUCIA DI LAMMERMOOR—Mr Joseph Maas, Mdme Georgina Burns. MORNING PERFORMANCE, SATURDAY, at Two o'clock, CARMEN—cast as above.

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[April 12, 1884.]

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IN PARIS.

Paris, April 3rd.

After the blowing over of Anton Rubinstein, Boreas has calmed down like most passionate persons, the day following one of those passing frenzies. In this condition the sea of music has been left, although a strong swell still exists, and the last clouds of sound created by the above mentioned pianist persist in crossing the sun, and throwing the present pianoforte performances into a momentary shade. Nevertheless, in recording the two pianoforte recitals given by Mdme Annette Essipoff at the Salle Erard, it would be a matter of some difficulty to discern any effect the already-mentioned cyclone has had, excepting for the best and most legitimate motives in pianoforte playing. The spirits of Beethoven, Mendelssohn (bless him), Schubert, Schumann, might be imagined, unfurling their respective compositions to the balmy and delicious breeze fanned from the keyboard by those ten fairies, under the Titania sway of the last mentioned lady. Mdme Essipoff's first programme last Tuesday was more suited to the "Flaneur" of the Boulevards than the serious devouring enthusiast in music; for, commencing with Schumann's sonata in G minor (rarely, if ever, heard to more perfect advantage), the audience, who, be it said, was composed of art in general, had to submit to a bunch of more or less uninteresting authors, who, taking those works performed by Mdme Essipoff on this occasion as their swan songs, would scarcely be worth naming here. Fortunately the fair lecturer had not shown the cold finger to that composer who, perhaps, no one but herself so faithfully interprets, viz.—Chopin—commencing with the well-known Fantasia, with its intermittent march, followed in due course by a Mazurka, Study, Prelude in G major, and, to complete the album, the now threadbare Waltz in A flat, which was rendered with so great an amount of delicacy that its hearers could hardly have been surprised had they seen its fair interpreter dissolve with the last bars. The last concert, Saturday evening, was happily more solid, although, perhaps, there should be general contentment when Mdme Annette Essipoff interprets the works of Mendelssohn, Schubert, and Chopin, in which she is undoubtedly more at home than when conversing with the spirit of the Ninth Symphony, from whose pianoforte sonatas she selected for her opening piece the Sonata Pathétique, which should have given the rising keyboard aspirants (although many hundred miles from approaching its performance) the most perfect lesson teaching can dispense. The slow movement in particular was the completest reading that the master himself could have craved. Mdme Essipoff was assisted on this occasion by a violoncellist, now well known in Parisian musical circles, M. Anatole Brandonoff, who, after playing a couple of "Hors d'œuvres" by his master, Dadidoff, and which scored him an encore, this gentleman shared success with Mdme Essipoff in some gilded gingerbread of Rubinstein, which, if partaken of too voraciously by its hearers, might be inclined to produce the characteristic effect the before-mentioned confectionery often has. Chopin once more played a conspicuous part in the list of composers, the necessary weeding having cleared the field of numberless toadstool-compositions, there was left a fine streak of names. Commencing with Beethoven, already mentioned, came a Prelude and Fugue (Handel), a Nocturne of Field, still bearing its bloom of inspiration, a Novelette of Schumann, together with the latter master's Romance in D minor, after which a group of six pieces all more or less illustrative of Chopin's happiest inspirations, the whole recital being brought to an end with a harum-scarum galop, which would incline its hearers to cry out at its close, "There's nae luck about Rubinstein," as a composer.

Mdme Essipoff leaves for Vienna to gather more success for her already huge bouquet.

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The Société des Nouveaux Concerts, under the guidance of M. Charles Lamoureux, gave an extra concert this afternoon for the benefit of members of the orchestra, in order to procure them pecuniary aid in extreme cases. The theatre was crowded as usual, the patrons of these concerts feeling, no doubt, in this especial case, a great debt of gratitude for the immeasurable good the society has done for music in this capital; above all, during the season that has just closed. The programme could not have been better chosen to suit all tastes, from grandfather to grandson, commencing with the C minor symphony of Beethoven, performed in a manner irreproachable from beginning to end, the "tempo"

throughout being respected to a crotchet, a quality with this orchestra which makes it a treat; in all works no movement ever being hurried and never accelerated at the close, but a steadiness rigid, that puts the audience at their ease in listening to any piece played by this orchestra, and relieving them of the too-often anxious speculation as to the fate of any particular movement. Together with the last mentioned important quality, there is a warmth and delicacy in everything these musicians execute that produces the desired effect of a piece as forcibly as if the hearer was reading its description. This was the case from the opening bar of the symphony, with its enquiry motive, to the exuberant finale. The second item in the programme was a Scena for soprano from the second act of M. Camille Saint-Saëns' opera, *Samson and Dalila*, Mdme Brunet-Lafleur singing this somewhat lugubrious scene with her usual poetic reading and refined style. Mozart's concerto for piano and orchestra, in D minor, was the next work in the programme, M. Louis Diemer undertaking the pianoforte part and acquitting himself of a severe task with the greatest success. The cadences on this occasion were written by Anton Rubinstein, who, unhappily, could not for a short space of time succeed in forgetting his own compositions to sufficiently respect the atmosphere he was in and to remember he was but an honorary stop-gap.

A selection from the *Meistersinger*, commencing with the overture and followed by the prelude to the third act, together with the Dance of Apprentices and March of Mastersingers, proved M. Lamoureux once more France's chief Wagnerian exponent *par excellence*, and added one more triumph to his season of success. Two excerpts from Berlioz's *Faust*, viz., the Romance for Marguerite, "D'Amour l'ardente flamme," sung by Mdme Brunet-Lafleur, and the Invocation to Nature, sung by M. Van Dyck, who was compelled to repeat it again in response to thunderous applause, which was never better deserved, followed by the theme and variations—Scherzo and Finale—from Beethoven's septet, arranged for the entire company of strings, and a rhapsody entitled "Espana," by M. Emmanuel Chabrier, not without merit as regards local colour, brought this varied and lengthy programme to a climax, leaving the audience in a state of the utmost contentment, and with the sincere prayer that the society may re-start next October with redoubled vigour, if the latter adjective is at all necessary in this case, when the wish and its realization are one and the same thing.

**

M. Gounod introduced *Redemption* to France last Wednesday in the unhospitable acoustic building of the Trocadéro, built with the evident intention of hearing music through a kaleidoscope. The association organized for the purpose of giving a series of oratorios, had the good luck of securing the services of Mdme Albani, who created it in England, and who came expressly to Paris for the same purpose. It is needless to re-echo her past successes in the part, unless it was to say that on this occasion she surpassed, if possible, her previous performances of the work. The part of the Redeemer was undertaken by M. Faure, who filled the part with all his habitual resources, and rooted more firmly the general opinion that in sacred music he has of old created. Suffice it to say that the French baritone was never in finer voice, and, together with the Canadian *prima donna*, went far to secure for the performance the success it achieved. The remaining parts were entrusted to M. Léopold Ketten (a somewhat dubious substitute for Mr Edward Lloyd) and Mdme Rosine Bloch, who sang with care the part assigned to her. M. Gounod conducted his oratorio with evident satisfaction at the pains that the performers took with it. At the close of the performance loud applause signalled its national triumph.

DODINAS.

[To be swallowed *cum grano non ex ex non officio*.—Otto Beard.]

A "Musical Competition" for musicians of all nations, with sums of money as well as gold, silver, and bronze medals as prizes, will be held next month in Nice.

Minnie Hauk has met with an exceedingly hearty reception throughout Texas. She appeared in Galveston, San Antonio, Houston, Austin, Waco, Fort Worth, Dallas, and other cities. The receipts of her concerts averaged 2,000 dols. a night. After Easter she will appear in a series of musical festivals, including a grand Wagner festival in St Louis. She will be supported by new artists.

New York Musical Courier.

[April 12, 1884.]

EDWIN ASHDOWN'S NEW PUBLICATIONS.

Mr Edwin Ashdown has recently issued a well written trio for treble voices, "Father of Spirits," words by Sir John Bowring, music by Arthur Page, which forms a suitable addition to his extensive list of concerted music for equal voices. A sonata in F, by E. M. Lott, written expressly for small hands; "Floating," a barcarolle by Barry M. Gilholly, and "Marjorie," a maypole dance by Louis Diehl, are excellent teaching pieces. The principal melody of "Venice," a waltz by W. F. Taylor, is Knight's "Beautiful Venice," popular some thirty years back. All the songs of the present time bear a strong family likeness to each other, but still in "The Rovers," by Seymour Smith, contralto singers will find a gem. "The Working Man," by C. C. Aspinall, conveys a truth in jest that will be recognized by many, even though the melody is no more original than the sarcasm. "Why do I love thee?" by Cécile Hartog, is a good song. "Old Sailors," by E. M. Lott, is an effective ditty. "A Sea Song," by Frank Austin, is not strikingly original either in melody or treatment; his "Gondolier" is better; and his setting of Shelley's words, "He came like a dream," the best of the three. "With the daisies at her feet," has an old-fashioned flavour that will make it acceptable. There are good settings already of the words "By Celia's arbour," and it is a pity that W. Monk Gould could not find other words wherewith to clothe his musical thoughts. His "Lullaby" is charming. "Idle dreams," by G. B. Lissant, and "Dear bird of winter," by Wilhelm Ganz, are clever musical compositions. Before leaving Mr Ashdown's publications, mention should be made of Miss Macirone's simple arrangements of old English tunes, four of which, namely "Chevy Chace," "There was a maid," "Here's a health unto his Majesty," and "The Girl I left behind me," are included in the first series. They are well done, and, like a good serial story, let us hope, "to be continued." —M. P.

—o—

THEATRICAL CHIT-CHAT.

History repeats itself, and Easter at the theatres is once more to be signalized by the production of a host of plays that appeal chiefly to light appetites, and that gracefully combine pretty music and spectacular effect. We are promised a new opera, the famous *Beggar Student*, at the Alhambra; a revived opera bouffe, *Hervé's Chilperic*, at the new Empire Theatre, in Leicester-square; an English version, by Mr Sydney Grundy, of *La Cosaque*, one of Judic's latest Variétés' successes, at the Royalty, to be reopened on Easter Eve under the management of Miss Kate Santley; and still another comic opera, called *Dick*, at the Globe Theatre, which has been closed for some time for elaborate rehearsals. But these novelties do not nearly exhaust the Easter programme. On Easter Eve Mr Charles Wyndham, if he arrives in time from his successful American tour, reopens the Criterion Theatre with *Brighton*, and, after several popular revivals, will instantly get into rehearsal Mr James Albery's version of the French play called *Tête de Linotte*, that was immensely successful at the Vaudeville Theatre in Paris. On the same Saturday evening Mr Lawrence Barrett, the American actor, makes his first appearance at the Lyceum Theatre in *Yorick's Love*, and introduces to the English public Miss Marie Wainwright and other American artists who are attached to his company. New dramas of strong sensational interest are announced at the Surrey Theatre, where Mr Paul Meritt and Mr George Conquest are once more in collaboration with a play called *The King of Diamonds*, and at the Standard, where we are to have a play of strong realistic tendencies. Her Majesty's Theatre, as already announced, will open with a grand revival of *The Ticket-of-Leave Man*, excellently cast. The Easter holidays will be scarcely over before plays of more serious moment will take their turn. *The Rivals*, at the Haymarket, and the new comedy-drama from the French, at the St. James's Theatre, so long announced, will not be long delayed; and steps will be taken to press forward the promised version, by Mr Hugh Conway and Mr Comyns Carr, of the successful story, *Called Back*, that has for some time been underlined at the Prince's Theatre. Mr H. A. Jones, the successful dramatist, has not been idle since the production of *The Silver King*. He has not only (in collaboration with Mr Herman) written a one act drama for Mr Wilson Barrett, and got well forward with a new play for the Princess's Theatre, but has finished a new and original comedy that is destined for the Vaudeville Theatre, when Mr Thomas Thorne is ready to receive it. For the first time perhaps in theatrical history a manageress intends to take time so seriously by the forelock as to produce a play in what is called *Passion Week*, when until very recently every theatre was closed by the order of the Lord Chamberlain. On Thursday, April 10, Mrs Conover, at the Olympic Theatre, announces a powerful emotional drama, called *My Partner*, written by an American author (Mr

Bartley Campbell), for which the services of Mr George Rignold have been engaged, an actor who has not been seen in London for some considerable time. Mr George Rignold has also taken the management of the Holborn Theatre, and has engaged for Easter a strong company of American minstrels and variety artists. An American lady, Miss Rose de Vane, from one of the Southern States, is announced to appear at Sadler's Wells on Easter Eve as Viola, in *Twelfth Night*. The young lady has given readings in New York with considerable success, but has never appeared on the regular stage; she has, however, received valuable instruction in London. The interesting engagement of Signor Salvini is at an end, and he has terminated with *Hamlet* the series of his Shakspearian representations. It was of Salvini's *Hamlet* that George Henry Lewes observed, "Of all the Hamlets I have seen Salvini's is the least disappointing; of all that I have seen it has the greatest excellences." Salvini was feted by his countrymen before he left, and made a scholarly speech at the banquet given by Wilson Barrett to Lawrence Barrett last week.—D. T.

THE REDEMPTION.

(To the Editor of the "Musical World.")

SIR,—A great German moralist once said: "Wouldst thou test a man's worth? Wait till he fails. If he accept the failure, and if he begin again, then he is a true man. But if he make his failure his heart's darling (Herzen's-lieb) then he is no greater than I, nor than thou, nor than any other weak worldling." The same wrote: "Fate, or Life, demands her holocausts. Let us then make a burnt offering of that which we consider our best, our greatest production. Let us watch the ashes disperse, then let us turn back with hope and begin again from the very beginning." These sentences inevitably recur while hearing the French composer (M. Gounod's) bold attempt at a musical narrative of that tremendous subject which means to us all or nothing—the Redemption.

The composer of "Nazareth," "There is a green hill far away," and of the pious fragments strung together and named *Petite Messe Solennelle*, might well feel justified to aspire in sacred music. M. Gounod has passing moods which produce pearls of pathos. But, for a gigantic task, such as a fitting representation of the awful drama of Calvary—phases of feeling, curt and fleeting inspirations, even pious visions, are insufficient. Nothing less than the set and lofty mind of a Bach, a Handel, or a Beethoven, should dare to enter the Holy of Holies. Even the pure, childlike Mendelssohn, shrank from embodying the Divine.

The words of this oratorio, which have been at various times somewhat severely dealt with, are at least partly scriptural, and wholly reverent. It is the music which either shocks or puzzles the hearer. M. Gounod preludes with a series of passages which, if not actually transcribed from *Faust*, are a paraphrase upon his special mannerisms in that musical "melodrama." He then springs his great effect upon his audience. He presents them with a *Leit motif*. But what a *Leit-motif*! It can hardly enter into the mind of man to conceive that such an emotional composer could have for one moment dreamt that a halting descending scale of half-a-dozen notes would represent the great tragedy of the world—still so terrible a mystery. Were people—composer, artists, audience, all concerned—to realize how grotesque, how contradictory the semi-religious act of taking part in a performance of such a parody really is, the more timid might even fly in terror, expecting to see handwriting on the wall—still more terrible than that at Belshazzar's feast.

That some—even M. Gounod's faithful admirers—feel oppressed, doubtful, uneasy while listening to the timid meanderings of the *Redemption* is evident to the most casual observer. But for the seraph-like voice of Madame Albani, but for the noble declamation of Mr Santley, and the determined efforts of other artists, we should hear but little more of this great disappointment in musical literature.

It is best to avoid special mention of any numbers in the *Redemption*. The "Barbaric March," which M. Gounod seems to have clutched at as a last straw in a moment of panic, would do well in an opera whose subject was savage only. But it sounds strangely side by side with the solemn "Passion" (as sung in the Catholic Churches on Palm Sunday and Good Friday). The hopeful auditor listens, with hope deferred, for somewhat!—for perhaps some musical picture of Mary, like the miniature of the divine Babe in "Nazareth." But, if he stay to the commonplace close, he will depart with a curious feeling of—pity. Pity for the man so friendless that none, first hearing this delusion, had the honour and good faith to say to him words like those spoken by the German moralist: "Go—let this be thy burnt-offering to Fate, and then, if thou wilt, begin again!"

Daguerre.

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FOREIGN BUDGET.

(From Correspondents.)

HERR B. BILSE, who has lately given such an impetus to things musical in Berlin, intends making a long concert tour with his celebrated Orchestra of 60 performers. He will start on the 1st May. He will first go through Saxony, proceeding next to visit successively Brunswick, Hanover, Oldenburg, Westphalia, and Holland. He will thence direct his course through Belgium and the Rhenish Provinces to South Germany, Bavaria, and Silesia, returning on the 15th September to the Concerthaus, Berlin.

MOSCOW.—On the 23rd ult., the anniversary of Nicolas Rubinstein's death, a memorial mass was celebrated at an early hour in the Daniloff Monastery, where the deceased lies buried. At 2 p.m., the same day, a concert was given in the large Hall of Nobles, the gross receipts being devoted to discharging the sum still due for the Monument erected over the musician's grave.—Anton Rubinstein's *Nero* was performed here for the first time on the 19th ult., the cast being the same as in St. Petersburg, except that Madlle Bulytschek sang the part of Chrysa instead of Madme Durand.

WELLINGTON (NEW ZEALAND).—The universally known Kennedy Family have been delighting large audiences at the Theatre Royal here by their Scottish entertainments. Indeed, the regular seating accommodation has had to be largely supplemented with chairs, while every available corner was utilized as standing room. Mr Kennedy's magnificent tenor voice shows but little sign of age or wear or tear, but he is evidently more careful in its use. It was but seldom, on the occasion under notice, that he permitted himself to display its full volume and compass.—It may interest many of your readers to know that Mr H. W. Millais (a cousin of the renowned English painter, Mr J. E. Millais), who is connected with the public works in this colony, has in his possession two of the earliest known works by that great artist. They are thus described in the *Otago Times*:—"Both not only show the precocity of Mr Millais' talent, but a keen sense of humour beyond what could be expected of a child twice his age. The first—done at six years of age—represents a drunken watchman being taken home by his wife, who has to hold his sword and lantern. The second—done at seven, and called 'The Politician'—is one of the most humorous drawings we ever saw; an old man in a broad-brimmed hat bending over to read his newspaper by the light of a candle which he holds in his hand. There is an air of solemn self-complacency about his countenance as he reads about the state of Europe, which contrasts humorously with the fact that the flame of the candle has just caught the brim of his hat."

LEIPSIC.—Mdlle Fernanda Henriques, pianist, and her brother, Robert Henriques, violoncellist, from Copenhagen, have created a very favourable impression. At a concert before a specially-invited audience in the Blüthner Rooms, the gentleman played three pieces of his own composition, entitled respectively, "Humoreske," "Albumblatt," and "Mazurka," besides taking part with his sister in Beethoven's G minor Sonata, for piano-forte and violoncello, and with Herr Reinecke himself in the latter's A minor Sonata for the same instruments. The solos executed by Mdlle Henriques were the first movement from a Sonata, in C major, by Phil. Emanuel Bach; a "Romance" in E flat major, by Rubinstein; "Aufschwung" and "Warum?" by Schumann, and an "Etude" by A. Winding.

LEIPSIC.—At the twenty-second, and last, Gewandhaus Concert of the season, the programme was devoted exclusively to Beethoven, and included: First Part.—Overture to *Coriolan*; Air, "Ah, Perfido"; March and Chorus from *Die Ruinen von Athen*. Second Part.—Ninth Symphony, with final chorus on Schiller's Ode, "An die Freude." Mdlle Marie Breidenstein sang the air, besides taking part, with Mdme Metzler-Löwy, Herren Lederer and Schelpin, in the final chorus.—A new three-act opera, *Helianthus*, has been produced at the Stadttheater. Both the book and the music are by Herr Adalbert von Goldschmidt, who brought out, some years ago, an oratorio, entitled *Die sieben Todstunden*. Herr von Goldschmidt was called on at the end of the opera by his friends, who mustered in great force; but their vehement applause, and even the presentation of a laurel, could not silence the hisses which came from various parts of the house. It appears that Herr von Goldschmidt belongs to a family of wealthy financiers in Vienna, and is not under the necessity of writing for a livelihood. This is, perhaps, fortunate for him.

VIENNA.—The remains of Beethoven and Schubert will shortly be disinterred and removed from the Hernals Cemetery, where they have hitherto rested, to the Central Cemetery. The removal will be conducted with all befitting solemnity, and the Vocal Associations of the capital will take part in it.—The programme of the last concert but one of the Philharmonic Society included Mendelssohn's *Hochzeit des Gamacho* Overture, Schumann's A minor Concerto,

Hector Berlioz's Overture to *King Lear*, and one of Haydn's "Londoner Symphonien." Schumann's Concerto served to introduce Mdlle Clotilde Kleeberg, a former pupil of the Paris Conservatory of Music, whose unpretentious but sterling playing repeatedly evoked hearty applause, and procured for her a recall. At their second concert, the Männergesangverein regaled their patrons with novelties in the shape of choruses by Franz Mair, Gernsheim, Rheinberger, Eyrich, and Nessler.—A great attraction at Mdme Marie Baumeyer's concert was the first appearance here of the fair young violinist, Mdlle Marie Soldat, Joachim's pupil, whose rendering of Mendelssohn's Violin Concerto, though the composition has been so frequently heard of late years, obtained for her genuine triumph. She took part, also, with Mdlle Baumayer, one of the best pianists of Vienna, in Johannes Brahms' "Sonata" and "Ungarische Tänze."

The revival of Cimarosa's *Heimliche Ehe* (*Matrimonio Segreto*) at the Imperial Operahouse proved eminently successful. In the year of its first production in this capital, 1792, the work was played fifteen, and down to 1800, forty-four times. From 1783 to 1790 Cimarosa brought out here eight operas, of which *L'Italiana in Londra*, *Gianina e Bernadone*, *Il Pittore Parigino*, *Il Fanatico Burlato*, and *I Due Supposti Conti*, were performed very frequently. The latest novelties at the Imperial Operahouse have been a one-act opera, *Heini von Steier*, book by Hugo Wittmann, music by S. Bachrich, and a ballet, entitled *Der Vater der Debutantin*. The opera contains some pleasing and unaffected choruses, dances, and other pieces. Well sung and acted by Mdmes Kupfer, Braga, Herren Müller, Reichmann, it was much applauded. The ballet, on the contrary, is but a dreary affair.

ANNA BISHOP.

In Memoriam.

The same old story—dead!	Because she is no more—and was so good!
The chill, cold room, so still;	[true,
The casket covered with a pall!	Gifted, confiding, loving, kind, and
The glass just showing the white face,	Her heart, that always throbbed for the opprest,
As if in sleep—that's all!	Atlast is still—her journeyings o'er,
Those bright eyes closed for ever,	She is at rest.
The lips so tightly pressed, through which	The same old story—dead; the mourners gone;
Her gentle voice so lately came,	The words the priest has said [again],
And now strong hearts with anguish thrill	A hundred times before, he'll say And there'll be sighing, weeping,
At mention of her name.	And hearts racked with pain!

The lid has closed on one whose tones have thrilled
The rich and poor, both far and near,
In countless throng.
And now with "angels ever bright and fair"
Her voice is heard in never-ending song!

New York Hotel,
March 21st, 1884.

STEPHEN MASSETT.

POUGHKEEPSIE, March 22.—"The remains of Mdme Anna Bishop, who died in New York City, March 18th, 1884, reached Barrytown at 11.25 this morning, whence they were conveyed to Red Hook and interred in the Lutheran Cemetery, beside those of her son Augustus. The Rev. John W. Moore read the Episcopal burial service."

Signora Andreef, lately at the Teatro Real, Madrid, is engaged at the Theatre in Seville.

Mr Oberthür's Romance, from his opera *Floris de Namür*, was sung by C. V. Slocum, with distinguished success, at the second "Musical Evening" given by the Schumann Society at Detroit, Mich. (U.S.A.), and unanimously encored. On Friday evening, Feb. 22nd, Mr Slocum will sing the same composer's "Soldier's Talisman" at the third, and his "Ave Maria" at the Mid-Lenten concert.

NEW SONGS BY MR HATTON, JUN.—Of the songs published by Messrs Chappell & Co., not a few deserve special note. Among them are three by a son of the veteran, J. L. Hatton, who has taken Tom Hood's little poems, "Forget-Me-Not," "The Time of Roses," and "Wooing." Music from such a promising source cannot fail to show features of special excellence, even when its aim is only to please the least cultured taste. In the present case the aim is high, and the work quite worthy of the musical heir of the composer who, years ago, gave us the "Czapek" songs—that group of masterpieces to which belongs "Anthea." We need attempt no distinction in referring to the pieces before us. Amateurs, if they are wise, will obtain all three.—*Daily Telegraph*.

[April 12, 1884.]

TO CORRESPONDENTS.

POLKAW.—*What poem in the P. M. G.?* We have seen none. Send it immediately to Marylebone Lane. About Morris, anon! anon! sir. He is finished, and the *Chouans*, and, best of all, *The Passion in the Desert*. The *Chouans* is a masterpiece.

NEOPHYTE.—Mr Charles Halle first came to London in 1843, and settled in England, 1848.

WADE.—Read the *Spectator* over and over again; ditto—*Goldsmith*; ditto—*Bacon (Advancement of Learning)*. Avoid Dr Johnson; read *Esmond* twice through; tighten your braces, ship to leeward, and clean your history. Who, by the Pike, was your namesake, "Wade," who preceded Launcelot and Tristram? As a short and sure guide to the *Technique* of Chopin, consult Stephen Heller's "Special Studies on the Works of Chopin." As an exponent of Chopin, hear Annette Essipoff. Wade is wrong about Alexander ab Alexandre.

C. L.—Delighted at the news. *Au revoir!*

ERRATUM.—In our issue of Saturday last, when noticing a new song, the words of which are by Miss Sarah Ann Stowe, of Hereford, we omitted the final word of the title, which should read, "My heart is thine alone."

DEATH.

On April 8, at Fernleigh, Harlesden, N.W., of heart disease, HENRY RUMSEY FORSTER, in his 69th year. Formerly well known in connection with the London press. Born April 29, 1815.

The Musical World.

LONDON, SATURDAY, APRIL 12, 1884.

CRYSTAL PALACE CONCERTS.

It is a fortunate circumstance that centenaries should, from their very nature, occur only once every hundred years. At least, that must have been the thought upmost, though perhaps unconscious, in the minds of not a few who were present at the last Crystal Palace Concert—a concert fit to last any man his lifetime. For, being intended to mark with due emphasis a fact in musical biography, namely—the date of the birth of Spohr—the programme consisted exclusively of Spohr's music, and that without stint.

Louis Spohr was born at Brunswick on April 5th, 1784, a hundred years before one of the usual Crystal Palace Saturday Concerts. It is hardly surprising that Mr Manns should have taken advantage of the opportunity thus offered in order to celebrate the memory of a composer whose name has occupied, and occupies yet, no mean place in the history of music. Otherwise we might ask, What has Spohr left behind him that will live, except a few charming violin duets, not one of which was included in your programme? and why, then, should you desire to celebrate his memory like a great composer's?" To which question Mr Manns might reply by asking us, "Why need you cavil?—the next centenary of Spohr's birth will be in 1984." Of course the "Consecration of Sound" was played, and a better performance of that tedious masterpiece we never heard. Like praise must be awarded Mr Manns' orchestra for the excellent spirited manner in which they did "enlever" the overtures to *Faust* and *Jessonda*. Of Spohr's powers in the vocal line, illustrations were offered by Miss Clara Samuell and Mr Edward Lloyd. The talented young lady gave "The Bird and the Maiden" (clarinet *obbligato*, by Mr G. A. Clinton), and "Rose, softly blooming" besides taking part with Mr Lloyd in the duet from *Jessonda*, "Fairest Maiden." In each case Miss Samuell, whose first appearance it was at these concerts, gained a legitimate and indisputable success. Mr Lloyd's contributions, "I feel 'tis idle," and "Oh! were I but a Bird," showed that this favourite of the public was in his best voice. It is, therefore, needless to add that he was applauded and recalled.

A programme consisting of nothing but the compositions of one who was before all a great violinist, would have been more than imperfect had the instrument of his predilection not been well represented, and so two of the composer's most familiar works for the violin found a conspicuous place, Herr Gompertz being the artist entrusted with their interpretation. The artistic claims of Herr Gompertz are not to be dismissed in a few words. On this occasion, his first appearance at the Crystal Palace, a

certain strangeness to his audience, and, consequently, a certain nervousness, must be taken into consideration; but, on the whole, his performance left a very favourable impression. Herr Gompertz may be said to belong to the sentimental school of violinists, and he has both the vices and the virtues which characterize it. He has not yet quite mastered the mechanism of his instrument, and, like most sentimental players, is apt to become spasmodic in the presence of technical difficulties and to slur them over somewhat. But, on the other hand, the tone he draws out is generally sweet and sympathetic, and his playing is instinct with artistic true feeling. A tendency to slide up to a high note, which gives a whining effect, and an occasional uncertainty of intonation where double notes occur, are faults yet to be remedied. He has certainly made his mark, and we anticipate hearing him again with pleasure. The pieces interpreted by Herr Gompertz were the 8th concerto in A, ("Scena Cantante") and the very well known "Adagio" from the 9th concerto. Owing to the funeral of the late Duke of Albany, the concert was preceded by a grand rendering of the immortal "Dead March in Saul."

SAGRAMORE.

CONCERTS.

THE POPULAR CONCERTS.—Some surprise may have been felt at the holding of the usual Saturday concert in St. James's Hall on the day of the Royal funeral, but it appears that the director considered a postponement impossible owing to the difficulty of communicating with his subscribers. Doubtless there were other reasons, such as the convenience of the artists, some of whom are but visitors to this country, and had, perhaps, arranged to return home directly after the concert which took place on Monday night. Be this as it may, Mr Chappell's action met with the unanimous approval of his patrons, who gathered in number sufficient to fill every seat. April 5 was not only the day of a funeral, but the hundredth anniversary of a birth—the birth of one who was a prince in art. Remembering this, the director, of one mind with Mr Manns at the Crystal Palace, devoted a part of his programme to the works of Ludwig Spohr, choosing as commemorative examples of that master the Quartet in E minor (Op. 45), the "Tempo di Minuetto," with variations, for two violins, and a song, with clarinet *obbligato*, "The Bird and the Maiden." Some amateurs may call this a very modest representation. We shall not dispute the point with them. Modest it certainly was, both in dimensions and character, but it served as an eloquent reminder of Spohr's genius, of the charm that attends his music, and of the loss that must inevitably accompany undue neglect of his works. English music-lovers exalted Spohr to the skies before the coming of Mendelssohn, and the reaction from which he has since suffered has been proportionately strong. It is now time to do justice in this matter and put the Cassel master upon his proper pedestal in the Walhalla of art. Towards so desirable an end some steps have just been taken by the production of the Mass in C, and by memorial performances. These should serve as provocation to further advance. Why not to the revival of the oratorio *Calvary*? once frowned upon by an excess of religious prudence, but now to be regarded as equally harmless with Gounod's *Redemption*. The beautiful Quartet in E minor was played perfectly by Messrs Joachim, Ries, Straus, and Piatti; the first violin part, as usual with this composer, having an unwonted measure of attractiveness, and enabling the great Hungarian violinist almost to combine the special honours of a successful solo with a share of the applause drawn forth by a concerted piece. That the work was much enjoyed all who know it will take for granted. The "Tempo di Minuetto,"—piece written, let us remember, by one who was a master of the so-called *concertante* form—afforded another pleasure, so admirably was it executed by Messrs Joachim and Straus. As for the song, sung with grace and feeling by Miss Carlotta Elliott, Mr Egerton supplying the clarinet *obbligato*, a statement that it was encored has already been anticipated by the reader. The second part of the concert brought forward Mdme Schumann, amid the usual enthusiastic demonstrations, to play Chopin's Nocturne in D flat, and her late husband's Caprice in E, founded on, or perhaps we should say, being a pianoforte transcription of Paganini's Capriccio in the same key (Mo. 2). The famous artist had an easy task, both pieces being, in a sense, merely introductory to her share of Beethoven's magnificent Trio in B flat (Op. 97), with which immortal masterpiece the proceedings ended. No wonder that, even on a day of national mourning, there was a crowd to hear the Trio played by such artists as Mdme Schumann, Herr Joachim, and Signor Piatti—themselves in combination as unapproachable as their theme. So ended the "Saturday Populars" for the season, and the close was worthy, no matter how regarded.—D. T.

SACRED HARMONIC SOCIETY.—Gounod's *Redemption*, heard in Paris for the first time on Thursday, April 3, was performed in St James's Hall on the following evening, not as a novelty, but as a work known and accepted. A very large audience assembled, once more to be impressed by the French composer's deeply religious and affecting treatment of his solemn theme. By this time there is an end to English discussion upon the merits of the *Redemption*. Our French neighbours have taken up the matter, and are handling it in their peculiar way, but for ourselves the work has passed through the fierce borderland of debate into that serene region where critics cease from troubling and composers are at rest. It is scarcely necessary to declare that we do not regret the fact. From the first, Gounod's "sacred trilogy" received in these columns the appreciation due to a work of art, which, looked at as an offering on the altar of religion, deserves a distinguished and abiding place. The performance, given under Mr Halle's direction, calls for but few remarks. It was a repetition, in more senses than one, because not only the subject but the merits of previous renderings challenged observation, the choir singing admirably and the orchestra discharging its very important task with excellent effect. Mr Lloyd and Mr Santley, who, as will be remembered, took part in the first presentation of the work at Birmingham, were again entrusted with the tenor and principal bass solos respectively, delivering all with perfect taste, while Miss Carlotta Elliott, Mrs Suter, and Miss Hancock exerted themselves to attain the same measure of excellence, not without commendable results. Of Mr Halle's conducting it is quite unnecessary to speak, but we discharge a manifest duty in stating that the able *chef d'orchestre*, whose rostrum was draped in black, did honour to the memory of Prince Leopold by a solemn execution of Handel's "Dead March."—D. T.

MR FULKERSON'S VOCAL SOCIETY gave the first concert of its first season on Friday evening, the 4th inst., at the Eyre Arms Assembly Rooms. The large room was crowded, and the audience manifested its appreciation of the performance throughout by frequent applause, and many encores. Such a beginning augurs well for future success, more especially as the local societies, conducted by Mr George Mount and by the late Mr Adolph Gollnick, have ceased to exist. The programme contained three choral pieces by Sir G. A. Macfarren, the society's honorary president, one of which, "The three fishers," was deservedly redemanded. The solo singers were Miss Kate Bentley, Miss Augusta Arnold, and the conductor, Mr H. L. Fulkerson. Miss Kate Bentley's well trained soprano voice was heard to much advantage in Mendelssohn's "Jerusalem! thou that killst the Prophets," and in Schubert's "Gretchen am Spinnrade," both of which were encored. The rich contralto voice of Miss Augusta Arnold was heard to no less advantage in "O rest in the Lord," and in Blumenthal's "Sunshine and rain" (the latter encored). Mr Fulkerson contributed two tenor songs, "If ye love me," by Kiver, and Randegger's "What are they to do?" both of which were rendered in a most artistic manner and loudly applauded and encored. All the three young soloists give promise of future success. It only remains to notice the excellent pianoforte playing of Mr Ernest Kiver, both as accompanist and soloist. In Rubinstein's "Study," Mr Kiver displayed powers of a high order, and was deservedly encored, when he substituted Boyton Smith's transcription of Batiste's Andante in G. Chopin's "Nocturne" and "Polonaise" were also played by Mr Kiver in such a manner as to merit high encomium. The concert altogether seemed to be regarded as a great success.—W. H.

THE fifth of the series of Free Popular Concerts was given to a crowded audience in Westbourne Park Chapel on Monday evening, April 7. The vocalists were Misses Berrie Stephens, Jeannie Rosse, Messrs Alfred Rudland and Alfred Owen, with two youthful instrumentalists, (violin) Miss Cecile Elieson, and (pianoforte) Miss Esther Barnett. The songs selected by Miss Berrie Stephens, and to which she did ample justice, were "When my Jim comes home" (Marzials), encored, and "Waiting for the King" (Moir); those given by Miss Jeannie Rosse being "Fifty years ago, Dearie" (Mrs Moncrieff), "Galatea" (Roekell), and "My Bonny Boy" (Wellings), all of which were loudly and deservedly applauded. Mr A. Rudland's robust tenor voice was heard to advantage in the three songs set down for him, Blumenthal's "Message," Morgan's "My Sweetheart when a Boy," and Pinsuti's "Last Watch." Mr Alfred Owen pleased most in "The Ship's Fiddler" (Baliol), his other selection being "The Silent March" (Pinsuti). Miss Cecile Elieson in her violin solo, "La Fille du Regiment" (De Beriot), reflected much credit on her instructors; but it is to be hoped she will take the applause showered upon her as an inducement to further diligent study. This remark applies equally to Miss Esther Barnett for her rendering of the pianoforte solos "Salterello" (S. Heller) and Barcarolle and Capriccio (Mendelssohn). Mr Ernest Paxton, of the Dramatic School of Art, gave several recitations in a refined manner,

Hood's "Tale of Terror," being evidently more to the taste of the audience than an "Angel's Story," which is too discursive. Mr Lindsay Sloper (who gave a pianoforte solo during the evening in masterly style) and Mr F. R. Kinke, were the accompanists. The Canadian Jubilee Singers take the concert of Monday next.

THE fifteenth annual concert of the Metropolitan and City Police Orphanage was given at St. James's Hall on Thursday evening, April 3rd, the singers being Misses Clara Samuel and Edith Phillips, Madlle Lilas Spontini and Madme Patey; Messrs Maas, Dalgety Henderson, Henry Pyatt, and Frederick King. The pianist was Miss Elsie Evans, and the accompanist Mr Sydney Naylor. The hall, we need hardly inform our readers, was crowded, and the audience enthusiastic, insisting on Mr Maas repeating Signor Carlo Ducci's "Twain not to be," and Braham's old song, "The Anchor's Weighed," paying the same compliment to Mr D. Henderson after Sullivan's "Distant Shore," and Madme Patey after "The Soldier's Tear," recalling Madlle Lilas Spontini after both her songs—Bizet's "Habanera" (*Carmen*), and Odoardo Barri's "I cannot tell you why"—both of which she sang remarkably well notwithstanding her evident nervousness, and insisting on Miss Edith Phillips repeating Bishop's "Tell me, my heart." The band of the A division of police, conducted by Mr W. Dickinson, played several pieces, which the audience heartily applauded, and the concert altogether gave perfect satisfaction.

Mdme Isabelle Powers gave a concert on April 2nd, at Bluthner's Rooms. The *bénéficiaire*, who possesses a contralto voice of good compass, contributed the following songs—"I'm watching o'er thee," (Pontet), "Facem," (Jackman), accompanied by the composer, "The turn of the tide," and "The Bread-winner," (Cotsford Dick). Mdme Liehart was, as usual, very popular with the audience, who called upon her to repeat "The Reign of the Roses," by C. Lowthian, to which she "responded" with one of Proch's *Lieder*. The other artists, were Miss Edith Phillips, and Miss Ida Audain, MM. Fulkerson, Arthur Weston, Gabriel Thorp, Joseph Lynde, Edward Grime, and Bond Andrews; Herren Polonaski and Bonawitz. The conductors were Mr Wilhelm Ganz and Mr George Gear.

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PROVINCIAL.

EDINBURGH.—A concert was given by Mr Kirkhope's "Private Choir" in the Masonic Hall, George Street, on Saturday afternoon, April 5, in aid of the Free Breakfasts for the Poor. The concert—says *The Daily Review*—was a complete success, and the funds of this benevolent and philanthropic scheme will reap substantial benefit by the occasion. Owing to a recent bereavement sustained by Mr Kirkhope, the responsible duty of conductor was discharged on his behalf by Mr Francis Gibson, well known in musical society as an accomplished pianist. The choir numbered fifty voices, and was supported by a small string orchestra, besides pianoforte and harmonium—in memory of the late Duke of Albany, the orchestra began with "The Dead March," from Handel's *Saul*. The most important work on the programme was Spohr's oratorio, *The Last Judgment*. In the second part of the programme, a novelty was presented, namely, Neils W. Gade's "Spring Phantasy," a piece for four solo voices, orchestra, and pianoforte, (Herr Feodor Blume). The quartet of singers consisted of Miss Duncan, soprano; Miss Birch, contralto; Mr Bromley, tenor; and Mr Monroe, Bass. The two madrigals "The Silver Swan" and "Flora gave me fairest flowers" were somewhat timidly sung; but W. Macfarren's "The Fairies" and Eaton Faning's "Song of the Vikings" were given *con amore*; while Lambeth's quaint setting of the original version of "The Flowers of the Forest" was persistently and justly encored.—The Edinburgh Police Band and pipers played on Saturday night at the Waverley Market, when several thousands of persons attended. The music given was principally operatic.—On Saturday night an orchestral concert was given in Marshall Street Hall in aid of the funds of the Edinburgh Band of Hope. The performers were the Edinburgh Band of Hope Orchestra, which consists of young amateur players, under the direction of Mr J. A. Strachan. An attractive programme was rendered with spirit. The andante movement of Haydn's Surprise Symphony and Macbeth's intermezzo "Forget-Me-Not" were among the best played selections, and were much appreciated. The vocalists were Misses Gibson and Butt and Messrs Strachan and Fraser.

NORWICH.—ST ANDREW'S HALL ORGAN RECITALS.—Dr Bennett, F.C.O., played last Saturday afternoon Adagio and Finale in C (Spohr), Fantasia (Guiraud), "Quis est homo," *Stabat Mater* (Rossini), Organ Concerto in A (Handel), Romance in F (Beethoven), Pastorale in G (Merkel), "Dead March" (Handel), Selection, *Messa da Requiem* (Verdi), "The lost chord" (Sullivan), Berceuse, Sérénade (Gounod), Overture, *Last Judgment* (Spohr).

LEEDS.—Two special *In Memoriam* performances were given on Saturday, April 5, the day of the funeral of the Duke of Albany, in the Victoria Hall, the programme being the same for both occasions. Dr Spark presided at the organ, and the vocalists were Miss Annie Woods and Miss E. Kennedy, Messrs W. Fisher-Heath and Dodds, and a chorus (members of the choir of St Martin's, and other friends). Chopin's Funeral March, played on the organ, having been listened to with reverent attention, the four principals united in the quartet and chorus, "Blest are the departed" (Spohr). Then the audience joined in the hymn, "Brief life is here our portion." Next came selections from *Elijah*, followed by the "Dead March" from *Saul*, an appeal to the deeper emotions of the audience, which, exquisitely played, drew forth touching evidences of sympathy. The hymn, "Great God, what do I see and hear," afforded a welcome relief from the weird sadness which the funeral march had cast over the company. The second part opened with the recitative and air, "O worse than death," "Angels ever bright and fair" (Miss Woods), and the chorale, "Sleepers, awake." The Masonic Funeral March, by Mozart, as an organ solo, was a reminder of the true friend which members of the craft found in the late Duke. Mr Dodds then sang "When the last feeble star," which was succeeded by the trio, "Thou art gone to the grave (Miss Woods, Miss Kennedy, and Mr Dodds). Equally appropriate were several excerpts from the *Messiah*, the "Hallelujah Chorus" forming a most suitable finale. A short *In Memoriam* service was also held at the parish church in the afternoon. The order of service was similar in many respects to that which an hour or two previously had been conducted with so much solemnity at Windsor. As the choir and clergy entered the church Dr Creser played Chopin's Funeral March on the organ. A portion of the burial service having been read, the choir sang Spohr's "Blest are the departed," and the congregation, which almost filled the body of the edifice, joined in singing the well-known hymn, "O God, our help in ages past," to the tune "St Ann's." A brief address was delivered by the Rev. T. H. May, senior curate, on Isaiah xl. 6—8.

YORK.—During the time in which the remains of the Duke of Albany were being interred at Windsor on Saturday morning, April 5, a special service was held in the choir of York Minster. At eleven o'clock the great bell commenced tolling, and ceased when the service began in the choir, which was crowded. Portions of the choir were draped with purple. The members of the choir sang first the processional hymn, "O God, our help in ages past," followed by the special Psalms 39 and 90, chanted in an impressive manner. Canon Residentiary Bailee then read the Lesson, 1st Corinthians xv. 20, after which the anthem, "Blessed are the departed" (Spohr) was sung. The Dean next offered prayer and read two collects from the burial service, and the prayer for the Church militant. The choir next sang "Lead, kindly light." The blessing was pronounced by the Dean, and then Dr Naylor played the "Dead March" from *Saul*, followed by the National Anthem, the congregation standing and maintaining an impressive silence.

HUDDERSFIELD.—The inhabitants of this borough displayed every public mark of respect for the late Duke of Albany during the time the funeral was taking place on Saturday. From eleven till one o'clock the shops and most of the inns were closed, the blinds of offices and private houses were drawn, and during the early part of the morning muffled peals were rung upon the bells of the parish church, where a special service was held at half-past eleven. The volunteers assembled at the Armoury, under the command of Lieutenant-Colonel Freeman, and marched to the parish church, where they awaited outside the arrival of the Corporation and other public bodies. While the procession entered and took their seats Mr Henry Parratt, the organist, played the "Dead March" in *Saul*, and other funeral marches. The 39th Psalm was sung to Chant No. 457 in Joule's Collection (Turle, from Purcell, in F minor), and the 90th Psalm was chanted to No. 299 in the same collection (Felton's well-known solemn chant in C minor). The Rev. E. Snowden read the lesson, 1st Corinthians xv. 20 to the end. The Benedic-tus was sung to Chant No. 424 in Joule's Collection (Whittington in G). The anthem, "Blest are the departed," from Spohr's *Last Judgment*, was beautifully and impressively sung by the choir. The prayers of the congregation were asked and offered for the Queen, the Duchess of Albany, the Prince of Wales, and the rest of the royal family, in their sad bereavement. The hymn commencing "O God, our help in ages past," was sung at the close of the prayers to the grand old tune "St. Ann's," and, the congregation joining, the effect was very grand and impressive. The sermon was preached by the Rev. J. W. Bardsey, vicar of Huddersfield.—In the evening Mr Joshua Marshall, the borough organist, gave a recital of funeral music on the organ in the Town Hall. "Blest are the departed" was beautifully sung by a choir of about forty, and the vast audience joined in singing the hymns, "O God, our help in ages past," and "Lead, kindly light."

ST ANDREW'S (FIFE).—The annual concert of the St Andrew's University Musical Association took place in the Town Hall on Tuesday evening, April 1st. The chorus numbered between forty and fifty voices. The well-selected programme was gone through without a hitch—*The Edinburgh Courant* says—several of the pieces being re-demanded. Not the least interesting part of the programme was that taken by an efficient band of strings, supplemented by an oboe and a flute. This orchestra was made up of professionals and amateurs, several of the latter having been brought from Edinburgh, and comprising some of the students of that University. Sir Herbert Oakeley conducted, and he wielded his baton in a manner that conduced in no small degree to the effectiveness of the choral singing, Mr R. Stiles, the accompanist, playing his part in true artistic style. After "God save the Queen," Ross Baynes moved a vote of thanks to Sir Herbert Oakeley for his great kindness in conducting, and congratulated the Musical Society upon the appearance they had made. In acknowledging the vote of thanks, Sir Herbert said it was a very great pleasure to him, and that he looked upon it as part of his duty, as associated with the only Chair of Music in Scotland, to do everything in his power towards the advancement of music in any way, and especially in connection with any University Musical Society.

MALVERN.—On Monday evening, March 31, a musical service was given by the choir of the Wyche School Chapel, in that building, the proceeds of which are to be devoted towards buying new books, &c., for the choir. The choir was assisted by Misses Coates, Burrow, Banister, the Rev. E. Vine Hall (precentor of Worcester Cathedral), and Mr Graham de Lancy (of Birmingham). The church was crowded. The choir sang well, and did great credit to their choirmaster and organist, Mr Sanderson. The programme consisted of excerpts from the compositions of Handel, Mozart, Mendelssohn, Sterndale Bennett, Lowe, Sullivan and Walmisley. The Rev. E. V. Hall and Mr De Lancy acted as pianists, and Mr T. Sanderson as organist. The service began and ended with prayer. No admission was charged, but a collection was made, amounting to £6 10s. 4d.

CARMARTHEN.—The examinations by the Royal Academy of Music in practical and theoretical music at this centre will commence in Easter week, April 17. The examinations of this truly national institution of music, annually held in Cardiff, are doing a great and good work in the cause of musical education, and its fruits are developing results year by year. This year they will, with the kind permission of the worshipful the Mayor, Mr. Robert Bird, be held at the Town Hall. It will be gratifying to students generally—says the *Carmarthen Journal*—that Mr Brinley Richards has again undertaken the task of examination in this centre. A gentleman of Mr Brinley Richards's high position in the musical world, together with his years of experience, well qualify him for these duties, which, all over the country, he has been discharging so admirably.

TORQUAY.—The matinée musicale at Villa Mentone, on March the 22nd, was so much enjoyed that another performance by Mr Fowler's pupils was, in deference to wishes pressingly expressed, given last Saturday, April 5th. The programme included Beethoven's "Sonata Appassionata," and Mr Fowler's melodious duet for two violins, played by himself and Master Crocker, a promising young pupil of the Torquay Conservatory of Music, of which Mr Fowler is principal. Two of Mr Fowler's recently-published trios for violins, in which each part was triplicated to permit half-a-dozen of Mr Fowler's lady-pupils on the violin, Master Crocker, and another little boy even younger, to take part, were—says *The Torquay Times*—as novel as they were effective. On the pianoforte, two mazurkas by Chopin, as well as Weber's "Invitation to the Waltz," elicited appreciation; and Mr Fowler himself, in Dupont's "Chanson Hongroise" and—as a finale to the concert—in a surpassingly fine performance of Weber's "Rondo Giocoso," delighted his hearers by a brilliant display of the qualities which give him his position as *facillime princeps* of the pianists of the West.

LONG EATON.—An organ recital was given on Friday evening, April 4, in Trent College Chapel by Mr John H. Gower, in the presence of a thoroughly appreciative audience. The friends of the College and the people of Long Eaton have enjoyed a similar treat on many previous occasions when Dr Gower has consented to give his valuable services in behalf of various deserving objects which were in need of funds, and the object for which the present recital was given, namely, the desire to assist in covering the expenses incurred in cleaning and repairing the organ, was successfully attained. The following is the programme:—Overture, *Egmont*, Beethoven; Largo in G, Handel; grand sonata in D Minor, Merkel; Andante in A, Smart; Toccata (with solo for the pedals), Adagio and fugue in C, Bach; Gavotte in F, Martini; "March of the Turks," Beethoven; offertoire, Batiste; Andante ("The Pilgrim's Song of Hope"), Batiste; Coronation March, Meyerbeer, &c. These compositions, says *The Guardian*, were all rendered with effect, Dr

Gower proving that he had a thorough conception of the meaning of the composers. The recital throughout was an unequivocal success.

CARL ROSA OPERA COMPANY.

Mr Carl Rosa will commence a brief season of English opera at Drury Lane Theatre on Easter Monday. The season will extend over four weeks, and there will be twenty-four evening and four Saturday morning performances. The series will commence with *The Bohemian Girl* of Balfe, in which Mr Joseph Maas (who has been specially engaged for the season) will sing, and Madame Georgina Burns will sustain the character of Arline. On Tuesday Madame Marie Roze will appear as the heroine of *Carmen*, and on Wednesday Wallace's *Maritana* will be given. On Thursday will be revived Mackenzie's opera *Colomb*; Madame Marie Roze will appear as the heroine, and Mr Barton McGuckin as the hero. On Friday the opera will be *Mignon*, and on Saturday *Lucia di Lammermoor*. The second week will be an important one, as Mr Goring Thomas's opera *Esmeralda* will be revived, with changes and additions, including new ballet music, a new duet, and new finale. The *Canterbury Pilgrims*, by Mr Villiers Stanford, is another English opera which will most likely be brought out during the second week. The orchestra will consist of sixty performers, with Mr Carrodus as leader.

SIR JULIUS BENEDICT TESTIMONIAL.—By invitation of the Lord Mayor, Mr Alderman Fowler, M.P., who has kindly undertaken the duties of treasurer, a meeting was held at the Mansion House, on Wednesday, April 9, in furtherance of the movement to present Sir Julius Benedict with a substantial testimonial. In the unavoidable absence of the Lord Mayor, the chair was taken by Mr Alderman Isaacs, who said they were met to promote a movement to do honour, and, he hoped, valuable service, to one of the most distinguished teachers of music in the present day. Their object as lovers of music was to give some substantial expression to their admiration for one who, now in his 80th year, was, after a life of very hard work, unfortunately in a position to require something more than a mere expression of sympathy. Owing to circumstances over which Sir Julius Benedict could not possibly have had any control, he had not been enabled to make provision against the proverbial rainy day. He had been obliged to provide for a son in ill-health and for a widowed daughter, and also to keep up a certain established *status*. This, the chairman said, he mentioned because there were many persons who had objected that he had been in receipt of considerable sums for several years. As a matter of fact, if his income had been at all commensurate with the amount of industry he had manifested there would have been no need for that meeting. He was pleased to say that among the subscribers there were some names well known in the City—the Rothschilds, the Barings, and the Sassoons, Mr Walter, M.P., Mr Morley, M.P., Mr Mocatta, Mr Alderman De Keyser, &c. Since the last announcement the names of the following subscribers had been added to the list:—Mdme Foli, £20; Mr Walter, M.P., £10; Mr H. L. Raphael, £10; Mr Alfred de Rothschild, £5; Mr Leopold de Rothschild, £5; Mr Henry Leslie, £5 5s.; Mr Joseph Barnby, £5 5s.; Earl Sydney, £5; the Dowager Viscountess Ashbrook, £5 5s.; Mrs Elizabeth A. Vivian, £5; Mr J. Lewis Barnard, £5 5s.; Signor Caravoglio, £3 3s.; Mr Toole, £5; and Mr G. B. Loveday, £2 2s. He reminded the meeting that at Sir J. Benedict's first benefit concert in the Albert Hall, on the 6th of June, his oratorio of *St Peter* would be performed, and that the concert on the following day, the 7th of June, would be one of a miscellaneous character. Sir A. Borthwick moved, and Mr Carl Rosa seconded, a resolution pledging the meeting to support the movement. Mr Coope, M.P., proposed a vote of thanks to the Lord Mayor for allowing the meeting to be held in the Mansion House, and for his kindness in offering to give the use of that room for another meeting later in the season, should it be found desirable. Mr Augustus Harris, in supporting the resolution, observed that those who spoke of artists receiving large incomes seemed to forget that their expenses were necessarily great, and with regard to Sir Julius Benedict that the sums received by artists when he was a young man were by no means so large as in the present day. He begged to double his own subscription of £5. With a vote of thanks to the chairman, moved by Mr Wilhelm Ganz and seconded by Mr Littleton, the proceedings ended. About £1,400 have already been subscribed.

MONDAY POPULAR CONCERTS.

The last Monday Popular Concert of the season has been heard. That St James's Hall was crammed may readily be imagined, the programme combining the talents of Clara Schumann, Norman-Néruda, Agnes Zimmermann, Joseph Joachim, Alfredo Piatti, Ludwig Straus, and Charles Santley. Then, by way of composers, there were Haydn, Schubert, Rubinstein, Mendelssohn, Bach, Hatton, and Schumann, each represented by something characteristic. Of course, the enthusiasm of the audience was unmeasured. Mr Santley's songs, "The Erl King" (which he delivered in a dramatic, not to say stately, manner), "The Shepherd's Lay" (one of Mendelssohn's most artless and beautiful *Lieder mit Worten*), and Hatton's stirring and impassioned "To Anthea" were uproariously applauded. Equal approval was bestowed on Rubinstein's uninviting and trivial "Three Pieces for pianoforte and violin," played by Signor Piatti and Miss Zimmermann; while even louder demonstrations hailed the performance of Bach's concerto in D minor, in which Mdme Néruda and Herr Joachim, by a rare and happy circumstance, shone in united effulgence—like moon and sun. Owing to the length of the programme, the audience was requested not to insist upon "encores." Nevertheless, they did insist, although to no purpose. The artists were, "all and some" (Leigh Hunt), politely rigid in declining encores. Even the hurricane which followed Mdme Schumann's improvisation of Mendelssohn's Songs without Words failed in its object. Mendelssohn's music seems to be outside the range of Mdme Schumann's genius, and it is a pity that three of his charming *Lieder* should be made to suffer for it. To what advantage she was heard in her husband's great Quintet it is needless to say. On this there can be but one opinion. With Herr Joachim, Mdme Néruda, Herr Straus, and Signor Piatti, as coadjutors, the work received an interpretation to be remembered. It came, nevertheless, at the end of a long programme, which began with Haydn's delicious Quartet in G major (Op. 17, No. 5). Nothing, however, could have been chosen better calculated to make the audience of this last of the season's concerts separate in mood of hopeful anticipation.

URRE.

ST PAUL'S CATHEDRAL.—Bach's St Matthew *Passion-Musik* was performed on Tuesday evening, April 8th, associated with a solemn religious service in celebration of the period of Lent, and with especial reference to the approaching anniversary of Good Friday. So much has often been written about Bach's *Passion-Music* that little need now be said as to its characteristics and merits. Few readers will require to be reminded that Bach is said to have produced several such works, only three being now extant—one to the Gospel of St Matthew, one to that of St John, and one to text from St Luke, the last being of doubtful authenticity, although the manuscript is in Bach's handwriting, this being no positive proof of authorship. Of his two generally recognized settings of the *Passion*, that now specially referred to has long been estimated as the finer, in its vastness of conception, grandeur of style, and the elaborate and complex, yet clear and coherent, details of the score, constructed for double choir and two orchestras. Interesting as are some of the pieces for solo voices, it is by the sublime choruses and the introduced Lutheran chorales that the profoundest impressions are produced, and this was again the case on Tuesday night, when this grand music was heard amid the sacred surroundings of one of the finest of existing religious temples and in association with a service and a period of peculiar solemnity. Owing to the great length of the *Passion-Music*, some omissions were necessarily and judiciously made. The chorales and choruses produced a very impressive effect, especially the opening movement, "Come, ye daughters," that associated with the words "Have lightnings and thunders," and the deeply pathetic closing chorus, "In tears of grief." The chorus singing was excellent throughout—bright in tone and ready in attack—and the solo portions of the work were very efficiently sung by Masters Birch, Bury, and Perfect, Mr Kenningham, Mr Fryer, Mr Hanson, Mr Winn, Mr Horscroft, and Mr De Lacy. The music was sung to the text supplied to the English edition by Miss H. F. H. Johnston. There was a well-selected orchestra, conducted by Dr Stainer, Dr Martin having presided at the organ, and Mr F. Walker at the pianoforte. The brief preliminary service began with the "Miserere mei, Deus" (Ps. 51), intoned by Minor Canon Russell (with choral responses); and the final blessing was given by the Bishop of London. There was a very large congregation.—"H. J. L." D. N.

BEFORE THE KING.

(To Dr Queer.)

DR QUEER.—Before the king is about to drink, he imposes silence on the people assembled by snapping his fingers towards them and crying "Ma." A wife is crouched behind him; a little boy on his left hand. The wife then also calls "Ma" and clasps her lord tightly round the stomach with both hands. The little boy covers his face with one hand and clasps the other continually on his extended leg. Then the king, sticking the first finger of his left hand into his throat, below the ear, with the right hand raises the glass and drinks. After he has quenched his thirst, he passes his hand across his mouth, and then points with his first finger in the direction where he next intends to levy war.

(From a sojourn at Bôlôbô), communicated by

CUNINGHAM GRUNT,
Hog-Doctor.

P. S.—The above might possibly interest Herleus le Berbeus, to say nothing of Dodinas, especially before he adventures a spear.

To Dr Theophilus Queer.

DODINAS—LISZT.

(To Dr Blidge.)

DEAR BLIDGE,—Liszt can't let even me alone. Perish his —
wittikisms! Yours, DODINAS.
77, Avoine McHerbe,
April 5th.

SIGNOR PIRANI AND THE PHILHARMONIC SOCIETY.

(From "Truth," March 13.)

"The Directors of the Philharmonic beg to announce that, owing to sudden indisposition, Signor Pirani is unable to appear this evening." Fibs! The indisposition was entirely on the side of the Directors of the Philharmonic. I am not going to ask here whether, on receiving this amazing decision of the Directors who had engaged him, the Signor seized a poker, tore his hair, and subsequently wept like a child. I should think all three probable, and even justifiable, under the circumstances. But I will ask a few questions which I think the public, who have been baulked, and Signor Pirani, who has been insulted, have a right to see answered by the Philharmonic Committee:—

Is Signor Pirani acknowledged at Berlin as a pianist of high calibre? Had he on his previous appearances in London been spoken of in the *Times* and elsewhere as an eminent performer? Did he come over this year with special credentials from the German Crown Princess? There is not much doubt that all these questions must be answered in the affirmative.

Now, I am told this is what took place? Signor Pirani, in following the modern tyrannical fashion imposed by Von Bülow and Rubinstein of playing long concertos by heart, forgot his part at the rehearsal. This is what has happened, and may happen to almost any artist any day. It has certainly happened to Rubinstein and Bülow, who, however, on such occasions have readily manufactured the required bars; but Pirani (more conscientious) seems to have been unhinged by the mishap, and at the same place on "trying back" forgot again, whereupon the band refused to accompany him, and the directors sign a round-robin insisting upon his immediate indisposition and withdrawal. All this, be it remembered, was decided on the strength of a rehearsal only—when it is customary to condone everything. This looks very ugly. It seems to mean, "We are friends of Krebs, or Janotta, or Zimmermann, or Hallé, and we don't want new pianists!" This may be all very true; but no partisanship, however warm, can justify so notorious and direct a slight, unprecedented, I should think, in the annals of any respectable society. Signor Pirani's course is clear. This attempt to bow him out of the country must be resisted, and at once. Of course, it would be fatal for him to attempt to appear at the Philharmonic. He could not play with the band, or even again deal with the directors; but he ought to appear. Let him announce at once a recital at St James's Hall, and I venture to say that all those who feel, as I feel, that he has been shabbily treated, will give the Philharmonic a bit of their mind by crowding to hear him. Then, if he can't play, let us hear no more of him.

Mdlle Krebs came to the rescue, on Pirani's unfortunate absence, with a C minor instead of G minor concerto, as announced in the programme, the audience being informed that no previous rehearsal had been possible—more's the pity!

[We transfer the foregoing to our columns, let it be understood, sous toutes réserves.—D. B.]

WAIFS.

Mdme Marie Cabel is at Nice—paralysed.

Anton Rubinstein has left Paris and gone to Copenhagen.

Athos, the baritone, is engaged at the Teatro Carlo Felice, Genoa.

Mr William Dorrell has retired into Sussex to pass the Easter recess.

Ponchielli's *Gioconda* has proved attractive at the Carlo Felice, Genoa.

The tenor, Prévost, has not been well received at the Teatro San Carlo, Naples.

G. Aldighieri, the baritone, has made a great hit at the Imperial Operahouse, Vienna.

A new opera, *Das Bildniss*, music by Merkes, of Ghent, has been produced in Coblenz.Mdme Galli-Marié has been much applauded in *Carmen* at the Teatro Bellini, Naples.A new opera, *I Ciarlatani*, music by Sig. Savoni, has been successfully produced at Cortona.

All the operatic company engaged by Sig. Ferrari for Buenos Ayres sail on the 15th inst.

Señor Arrieta's opera, *San Franco de Sena*, still continues its triumphant career in Spain.Sig. Sonzogno has purchased the new opera, *Spartaco*, music by Platania, libretto by Ghislazoni.

The municipality of Genoa have voted a grant of 125,000 liras to the Teatro Carlo Felice next season.

The municipality of Catania have voted 80,000 liras for next Carnival season at the Teatro Bellini.

A new opera, *Rosilda di Saluzzo*, music by Sig. A. Baci, has been well received at the Teatro della Pergola, Florence.

The Società Orchestrata of the Milan Scala have been invited to give two concerts, on the 10th and 11th May, in Turin.

Mdme Albani fairly surpassed herself in Ch. Gounod's *Redemption*, when it was recently performed at the Trocadéro, Paris.

Signorina Theodorini is engaged for three nights, and Masini, the tenor, for nine, at the Liceo, Barcelona, this spring season.

Léo Delibes' *Lakmé*, with Signorina Donadio as the heroine, has been performed with success at the Teatro Argentina, Rome.

Alphonse Hasselmans, the harpist, has been decorated by the King of the Netherlands with the Order of the Oaken Crown.

The report first published in the *Perseveranza*, of the death of Jean Becker, founder of the Florentine Quartet, is contradicted.The Order of the Crown of Italy has been conferred on Sig. Vittorio Podesti, who has been conducting *Lohengrin* at Bologna.

Mdme Clara Gerhard-Moscheles, wife of Dr Adolar Gerhard, and daughter of Professor J. Moscheles, died in Leipzig on the 29th ult.

Sig. Franchi, stage-manager at the Italian opera, St Petersburg, has been promoted to the grade of Officer of the Order of the Crown of Italy.

Ch. Gounod will shortly publish a book on Wagner. It will consist of three parts, entitled respectively "The Man; the Artist; the School."

The concert given in Trieste by the orchestra of the Milan Scala, headed by their conductor, Faccio, was a great success, and brought in 22,000 liras.

Dr Adler, husband of Mdme Fides-Devries, was lately thrown from his horse in the Champs Elysées, Paris, and severely injured about the head.

Mdme Léontine Mendès is engaged at the Grand Théâtre, Bordeaux, and will make her first appearance there in M. Ambroise Thomas' *Mignon*.

Mr Moss, organist, of Ipswich, has been appointed choirmaster and organist of St Peter's, Great Yarmouth, in the place of Mr F. W. Rolfe, resigned.

The operatic season at the Teatro San Carlo, Lisbon, has been prolonged to the end of the present month. Among the artists re-engaged is Mdlle Ritter.

Mdlle Paola Marié, who lately returned from America, is engaged at the Bouffes Parisiens, Paris, where she will probably appear in M. Planquette's *Nell Gwynne*.Sig. Ghislazoni has recently written no less than four librettos: *Oidrada* and *Gli Zingari*, for Carlo Gomez; *Bianca di Messina*, for Auteri; and *Alba Barozzi* for Giorza.

Wilhelm Formes, baritone, and brother of Carl Formes, the bass, died in New York on the 12th ult. He was born on the 31st January, 1834, at Mülheim-am-Rhein.

M. Gariboldi, the composer of many charming works, both vocal and instrumental—which, no doubt, will be heard and appreciated during the ensuing season—has arrived in London.

An Italian opera company, which includes Signora Volpini; her husband, the tenor, Marin; and the baritone, Napoleon Verger, has been organized in Madrid, whence it will shortly start on a tour through the Spanish provinces.

Herr Bernhard Scholz has undertaken, temporarily at least, the duties of director of the Rühl Vocal Association, Frankfort-on-the-Main, as successor to Herr Julius Knieze, who has accepted an appointment in Aix-la-Chapelle.

In answer to the attack made on him by Herr Hans von Bülow, Herr von Hülsen, Intendant-General of the Theatres Royal, Berlin, has been raised by the Emperor Wilhelm to the rank of "Wirklicher Geheimer Rath," a step accompanied by an increase of income.

Sig. Ferrari, manager of the Scala, Milan, and Sig. Scalisi, manager of the San Carlo, Naples, have entered into partnership for the joint management of the two theatres in question, to which they will add the Teatro Apollo, Rome, if the municipality of that capital will let it to them.

During a recent performance of *Carmen*, at the Teatro Argentina, Rome, Sig. Mascheroni, the conductor, was seized with sudden illness, and had to be carried out of the orchestra. His condition at first excited great anxiety, but he was afterwards reported to be going on favourably.

Miss Hope Glenn, notwithstanding reports to the contrary, intends remaining in England, we are authorized to state, during the summer and winter seasons of the present year, as well as during the season of 1885; but it is not improbable that the accomplished lady may be persuaded to visit the United States in the "fall" of 1885.

ROYAL COLLEGE OF MUSIC.—At the instigation of Her Royal Highness the Princess Louise, a scholarship for the city of Montreal has been founded by two Canadian gentlemen, and the arrangements for electing a scholar are now in progress. The sum of £500 has been contributed to the general funds of the College, through His Royal Highness the Prince of Wales, by Sir Andrew Barclay Walker, of Liverpool and Gatacre-grange, Lancashire.

EASTER TRIUMPH.

Come, Christian hearts, from bondage break;
Rejoice in love, for love's dear sake;
Chase all the Lenten gloom away,
And gladly hail our Easter day!

Oh! come, in lowly faith adore
The Lord, who lives for evermore!
To Him the heart's true homage pay,
Whom angels crown on Easter day!

Ring forth the joy-bells of the soul,
Let the triumphant anthem roll;
Captivity the captive's prey
Becometh on this Easter day!

Oh! ye who stood the Cross beneath,
Where sorrow wove her mournful wreath,
On Jesu's shrine the garland lay
Of joy's sweet flowers on Easter day!

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SARAH ANN STOWE.

HEINRICH HEINE.—In the further instalment of memoirs of Heine (just published,) some interesting and amusing details are given in connection with the members of his family. His father was the Beau Brummel of Prince Ernest of Cumberland, afterwards King of Hanover, and, when the wars in Flanders were over, established himself at Dusseldorf as a cloth merchant. Hither he took with him twelve splendid horses and a number of dogs. He became a member and afterwards commander of the National Guard in Dusseldorf, and behaved towards the civic troops in the most liberal manner. They emptied the bottles of old Ruedesheimer which he sent them with great relish, and boasted of their generous chief with all the enthusiasm of the Old Guard of Napoleon. "But," writes Heine, "my father's Old Guard did not die, and often surrendered." The city was not always safe when Heine, sen., was in command of the local guard. One evening he sent out two patrols, all the men composing them being drunk, and the consequences were deplorable. Men of one patrol were arrested by men of the other, and a scene ensued worthy of a comic opera. Heine himself did not share the military tastes of his father, but he partook of his admiration for Bonaparte, who inspired him at nineteen with the immortal song of "The Two Grenadiers." So distasteful to his view was the Prussian uniform that, when he saw a soldier, he put his tongue out at him.—C. C.

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